



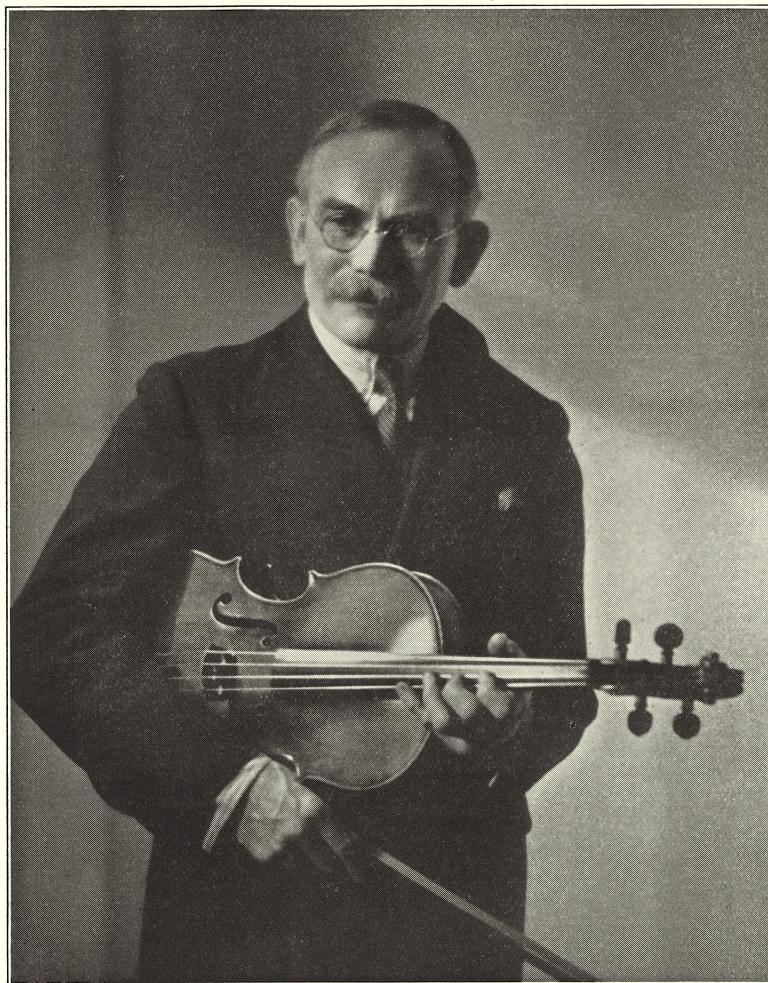
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*By kind permission of the B.B.C.*

Lionel Tertis

# THE R. A. M. MAGAZINE

Incorporating the Official Record of the  
R.A.M. Club

Edited by S. H. LOVETT, A.R.A.M.



*"Sing unto God"*

No. 108

July 1937

ROYAL ACADEMY OF MUSIC  
YORK GATE, MARYLEBONE ROAD  
LONDON, N.W.1

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## Lionel Tertis

The retirement of a famous musical performer is an event which must be expected, and one which can normally be accepted with philosophic regret. It is difficult, however, to reconcile oneself to the fact that Lionel Tertis will never play again, and it is no exaggeration to state that the news of his irrevocable decision to retire was received with something amounting to dismay. To us of the R.A.M., where, to feelings of admiration for a superb artist is added pride in an *alumnus* of outstanding distinction, the shock came with especial force; the memory of his visit during "Review Week" in December last was still vivid. Who, among the audience which crowded Duke's Hall on that occasion, could have imagined that this marvellous, incomparable tone would never again be heard in the place which, we like to feel, Tertis regards as his musical home? Neither then, nor at his very last appearance (at the B.B.C. Symphony Concert on February 24th) could the most exacting critic detect any sign of failing technical powers: indeed, the general opinion was that he had never played more finely. The fact, which we now know, that, even then, he had to contend with severe physical disability, can only deepen our profound sense of admiration and gratitude.

This is not the occasion for enumerating Tertis's achievements for his well-loved instrument and for music in general. He is, happily, still with us, and it is safe to assume that the fruits of his experience and the influence of his personality will still be placed at the disposal of the art he has so nobly served. In this Magazine, however, it may be permissible to mention his long association with the R.A.M., as student, professor of the Viola, and more recently, as Director of the Ensemble Class, as well as the contributions which numerous Academy composers have been privileged to make to that repertoire of Viola music which Tertis has gradually built up, and in which he has taken an especial pride.

Tertis has played an important part in securing that recognition of our native art which foreign nations have been so reluctant to concede. During his tours on the Continent and in America he has compelled the admission that British music and musicians are a force to be reckoned with. The writer of these notes has had many opportunities of observing the amazement with which foreign musicians have realised that such a phenomenal artist hailed from these "unmusical" shores. On such occasions, comparisons with Kreisler and Casals would inevitably be made, and we Academicians are immensely proud to feel that one of the greatest string-players of our time is "one of us."

We desire to offer to our distinguished friend sincere wishes for much happiness in his retirement, together with a renewed assurance of our gratitude and affection.

B.J.D.

## The Dvořák Chamber Music Works

(Continued)

This series of concerts, presenting the complete chamber music works of Dvořák in chronological order, was continued upon successive Monday afternoons during the Lent Term, and reached its conclusion in a supplementary concert on Wednesday, March 17th. Coming as it did in succession to the series of Haydn, Beethoven, Brahms and Schubert, this course of recitals was one whose educational value to all students and music-lovers, performers and hearers alike, it is impossible to over-estimate.

The printed notes in the programme, enabling each work performed to be compared chronologically with other works of the composer, were of great assistance towards historical perspective and in tracing his growth in technique and style.

That such a formidable task can be carried out so successfully, relying only upon the resources of the ensemble class during one term—and that in spite of prevailing epidemics, necessitating deputies upon occasions—reflects the highest credit upon all, and especially upon Mr. Herbert Withers, whose guidance has promoted such efficiency and artistry.

At the final concert the Principal spoke of a message he had received from Prague voicing gratitude for the honour in which the R.A.M. had held Anton Dvořák, and mentioning that the chamber music series just finished would be commemorated in the forthcoming exhibition there.

The following works were performed during the series of concerts :—

STRING SEXTET in A major, Op. 48.

STRING QUINTETS in G major, Op. 77; in E flat, Op. 97.

PIANO QUINTET in A, Op. 81.

STRING QUARTETS, in A minor, Op. 16; in E major, Op. 80; in D minor, Op. 34; in E flat, Op. 51; in C, Op. 61; in F major, Op. 96; in G major, Op. 106; in A flat major, Op. 105; in F minor (First published 1929).

PIANO QUARTETS, in D major, Op. 23; in E flat, Op. 87.

PIANO TRIOS, in B flat, Op. 21; in G minor, Op. 26; in F minor, Op. 65; Op. 90 ("Dumky.")

TERZETTO, for 2 violins and viola, Op. 74.

BAGATELLES, for Harmonium, 2 violins and violoncello, Op. 47

TEN LOVE SONGS, arranged in 1887 for String Quartet by Dvorak from his 18 Love Songs ("The Cypresses,") composed in 1865.

*The following Quartets took part in the series of Concerts.*

Edward Silverman†  
William Waterhouse‡  
Douglas Thomson  
Peter Beavan

Eugene Nemish‡  
Robert Masters§  
Aubrey Appleton†  
Joyce Cohen†

Olive Zorian  
A. Waters-Leavins¶  
Susan Davies‡  
Vivian Joseph

Emanuel Hurwitz  
Samuel Aronowitz  
Rudolf Risius  
Kenneth Law§

Susan Davies‡  
Bertha Pells  
Leonard Braga  
Edna Elphick

*The following also took part in the Concerts.*

*Violins.*  
Audrey Catterall  
Thomas Cook  
Mary Findlay  
Mary George‡  
Leslie Hatfield†  
Marjorie Lavers  
Peggy Odgear  
Jeannette Pearson  
Nan Warden  
Evelyn Whatley‡

*Violas.*  
Susan Davies  
Josephine Euler  
Henry Greenwood††  
Elza Jackson  
  
*Violoncellos.*  
Mary Stuart Harding  
Hilda Howitson  
Vera Lavers  
May Methven†  
Margaret Piggot‡  
Doris White

*Pianists.*  
Winifred Benemy‡‡  
Nina Brough  
Gwen Browne§§  
Phyllis Chatfield  
Gerald Gover  
Phyllis Lavers  
Iris Loveridge  
  
*Double Bass.*  
Margaret Fairfax  
  
*Harmonium.*  
Hugh Marchant\*

Tenor—John Fullard  
Accompanist—Phyllis Spurr

† Ada Lewis Scholar. ‡ Associated Board Exhibitioner. § Broughton Packer Bath Scholar.  
¶ Charles Oldham Scholar. §§ Henderson Scholar. ||| Sterndale Bennett Scholar. \* Potter Exhibitioner.  
\*\* Stainer Exhibitioner.

## Choral Concert, February 17

In days when so many independent choirs purchase their continuity of existence only at the price of over-repetition of well-known and popular works, it is pleasant to record such an interesting programme as was presented on this occasion. Mr. B. J. Dale's "Before the paling of the stars"—apart from its intrinsic beauty and dignity of treatment—has a value for us in that it is a representative example of the period during which English Choral Music was emancipating itself from the shackles of two traditions under which it had laboured too long. Dr. George Dyson's "The Canterbury Pilgrims"—an admirable contrast—represents a later stage in the same progress in its freedom from conventions, its vitality, and its faithfulness to the rhythm and spirit of its text. Both Choir and Orchestra, under Mr. Ernest Read's alert and experienced direction, exhibited that happy responsiveness which follows congenial work and adequate preparation.

## Review Week, Lent Term, 1937

The Lent Term "Review Week" has to be carried through under the shadow of that time-honoured event, the Elements Examination, as a consequence of which the programme has to be of rather more modest dimensions than that of the corresponding December Week. Seven Lectures were given, which may conveniently be grouped in three categories. Dr. Armstrong Gibbs ("Voice and Verse") and Miss Lucille Wallace ("The Harpsichord Family") approached their subjects from the historical angle. The former's survey of the varying degrees of respect (or disrespect) which composers of vocal music have shown to the words of their choice was illustrated by examples ranging from Dowland to Vaughan Williams and the Lecturer himself, the performances of which were undertaken by students of the Academy with marked success. Miss Wallace's account of the origins and developments of the Pianoforte's forerunners was both comprehensive and concise, and no slur on her abilities as Lecturer is implied when it is said that the chief delight of the audience lay in her exquisite performance of numerous illustrations. For the majority of these a fine two-manual harpsichord was used, but the first Prelude and Fugue of the "48" were played upon a Clavichord. It was instructive to compare our modern pianistic conception of Bach with this performance on the instrument of his own choice. Scarcely audible as, at times, it was, one was yet able to appreciate the amazingly delicate shades of expression and the unusual intimacy of the part-playing.

Mr. Eric Blom ("Operatic Development") and Mr. Walter de la Mare ("The Meaning of Poetry") dealt with their respective subjects in a fundamental way which took their listeners into the deeper waters of philosophy and psychology. Each of these Lectures was a closely reasoned argument, demanding, and repaying, the most concentrated attention.

The contributions of Mr. Bernard Shore ("The Orchestra from Inside"). Dr. Whittaker ("Choral Conducting") and Mr. Percy Heming ("Singing as a Profession") were practical talks of a most stimulating and helpful type. Each of these speakers, drawing upon the valuable store of his personal experience, gave an address packed full of sound advice and seasoned with humorous touches which were much to the taste of the appreciative audience.

In recording our sense of gratitude to the distinguished Lecturers of this "Review Week," who spared no pains in giving us of their best, regret must be expressed that audibility was sometimes far from perfect. It is hoped that this difficulty may be remedied before another "Review Week" takes place.

B.J.D.

## R.A.M. New Music Society, March 4

At this Invitation Concert of Modern Chamber Music were performed a Sonata for Pianoforte, op. 12 by *Shostakowitsch* (Gordon Felmingham), Duo for Violin and Viola by *Arnold Cooke* (David Carl Taylor and Watson Forbes), Serenade en la for Pianoforte by *Stravinsky* (Gordon Felmingham), Ballade for Viola and Pianoforte by *William Alwyn* (Watson Forbes and Myers Foggin), and a Quartet for Strings by *Rosetta Carter* (Edward Silverman, William Waterhouse, Douglas Thomson and Peter Beaven). Of these compositions Mr. Alwyn's Ballade gave the greatest pleasure to the majority among a large and interested audience.

## Concert of String Orchestra, March 16

The second Symphony of William Boyce (arr.: Lambert); a Concerto in B minor by Handel (arranged from the Sonata for two flutes and Continuo by Norman Demuth) Solo Violins, Robert Masters and William Waterhouse; two movements of Mozart's Serenade in G "*Eine Kleine Nachtmusik*"; and Bach's Concerto in D minor for two violins, Edward Silverman and Olive Zorian, comprised an interesting and well executed programme given by the orchestra of fifty string players on March 16th. Mr. B. Walton O'Donnell was the conductor.

## Students' Chamber Concert, March 18

This concert opened with a satisfying performance of two movements of Schubert's "Trout" Quintet, played by Frank Thomas, Mary George, Edna Elphick, Aubrey Appleton and Margaret Fairfax, and later in the programme Olive Zorian and Iris Greep played movements of Brahms' Sonata in A, op. 100 for violin and pianoforte. Solo keyboard music was represented by four Chopin Studies (Eunice Gardner) and Mendelssohn's Andante and Rondo Capriccioso which received nice treatment at the hands of Jean Inglis. Arnold Bax's Sonata in E (Patrick Piggott and Anne Hathaway Jones), and two of Bach's Choral Preludes (arr. Vivian Langrish) played by Beryl Rogers and Oliver Liddell afforded interest both in performance and in treatment of two pianofortes. Vera Healy sang three of Holst's Vedic Hymns with imagination and apt tone-colour, and a Purcell duet for two Basses (Trevor Anthony and Scott-Joynt) provided something of novelty. Three songs with string-quartet accompaniment by Goossens were sung by Muriel Burnett and the pianoforte accompanists were Stella Goodyer and Frank Thomas.

## Students' Orchestral Concert, March 19

At the concert given at Queen's Hall under Sir Henry J. Wood's direction on March 19th, such contrasted works as Mendelssohn's "Hebrides" Overture and the Third Symphony of Sibelius were a sufficient demonstration of the standard which the orchestra has attained and of its versatility. A vigorous performance of Stanford's Irish Rhapsody also was obtained under the guidance of W. Cox-Ife, a student-conductor. Movements of Haydn's Violoncello in D (Joyce Cohen) and Brahms' Pianoforte Concerto in D minor (Olive Cloke) bore witness to dexterity of soloists and orchestral players alike. Handel's "Let the bright seraphim" sung by Dorothy Langmaid with trumpet obbligato by Sidney Ellison, and the Prologue to "I Pagliacci"—(Leoncavello) sung by Roderick Jones, completed the programme.

## Chamber Concerts of Students' Compositions

These two concerts, devoted, as in former years, to students' compositions performed by a specially engaged quartet of ex-student players, with the assistance of other instrumentalists under the direction of Mr. Herbert Withers, gave further evidence of the wealth of ability, both executive and creative, which the Academy possesses in its students.

The following are the programmes :—

### First Concert—April 29

|  |   |
|--|---|
| STRING QUARTET in D minor (1st movement).....                        | Alfred Nieman   |
| FOUR PAGAN DANCES for Pianoforte, Violin, Viola and Violoncello..... | Iris Greep<br>Iris Greep (Pianoforte)   |
| ANDANTE and ALLEGRO for String Quartet.....                          | Joyce Chapman   |
| STRING QUARTET in G (in one movement).....                           | William Cole  |
| TWO SONGS for Soprano accompanied by String Quartet.....             | Lucy Keane<br>(a) "Shed no Tear"<br>(b) "I had a Dove"  |
| CAPRICE for Flute, Clarinet and Pianoforte.....                      | Dilys Rees<br>Walter Scott (Flute)<br>Frederick Robins (Clarinet) Iris Loveridge (Pianoforte) |
| INTRODUCTION and FUGUE, for String Quartet.....                      | Gwendoline Mullings   |
| STRING QUARTET in D (2nd movement).....                              | Desmond Ratcliffe   |
| TRIO for Pianoforte, Violin and Violoncello (1st movement)....       | L. Woodroffe Robinson<br>L. Woodroffe Robinson (Pianoforte)                                   |
| Frederick Grinke (1st Violin)<br>David Martin (2nd Violin)           | Max Gilbert (Viola)<br>Florence Hooton (Violoncello)  |

### Second Concert—May 3

|   |  |
|---|--|
| STRING QUARTET in E (1st and 2nd movement).....   | Denis Matthews   |
| QUARTET in C minor for Pianoforte, Violin, Viola and Violoncello (in one movement)..... | Margot Wright<br>Olive Cloke (Pianoforte)  |
| PRELUDE and RIGAUDON for String Trio.....   | Stuart Elliott   |
| STRING QUARTET (1st movement).....  | May Sabiston Walker  |
| TRIO for Pianoforte, Violin and Violoncello (in one movement).....                      | Patrick Piggott<br>Patrick Piggott (Pianoforte)  |
| STRING QUARTET in D minor (1st movement).....   | Cecil Dorling  |
| ADAGIO in C minor for Three Horns and Pianoforte.....                                   | Douglas Moore<br>William Grant Douglas Moore Dennis Brain<br>Gerald Gover (Pianoforte) |
| ANDANTE ESPRESSIVO—MOLTO ALLEGRO for String Quartet.....                                | Ursula Pepys   |
| THEME and VARIATIONS on an old French Theme, for String Quartet                         | Kitty Tyrrell-Gray   |
| TRIO in C minor for Pianoforte, Violin and Violoncello.....                             | Gwendoline Browne<br>Gwendoline Browne (Pianoforte)                                    |
| Frederick Grinke (1st Violin)<br>David Martin (2nd Violin)                              | Max Gilbert (Viola)<br>Florence Hooton (Violoncello)                                   |

### Coronation Concert, May 21

During the celebrations attendant upon the Coronation of His Majesty King George VI and Queen Elizabeth, the Royal Academy of Music took opportunity to pay a loyal tribute of its art by a concert given at Queen's Hall on Friday, May 21st.

A large and distinguished audience had assembled when the National Anthem heralded the arrival of H.R.H. Princess Alice and the Earl of Athlone, who were received by the Chairman of the Committee of Management and Mrs. Agnew and by the Principal and Mrs. Marchant.

At times of national festival it is noticeable that the *pièce d'occasion* whose interest is chiefly historical sometimes finds resuscitation for reasons other than intrinsic musical worth. On this occasion, however, the programme chosen had a threefold ground of appeal: that of British Music: of Academy origin, (the works of six ex-students finding place) and that of the events lately filling public thought.

After one of Purcell's *Trumpet Tunes* arranged for brass and organ by Sir Henry J. Wood, the choir and orchestra opened the programme with a stirring performance of *Blest Pair of Sirens*, than which, either in respect of the grandeur of Milton's verse or the nobility of Parry's music, a more fitting work could hardly be found. Arnold Bax's *Overture to Adventure* received its first London hearing, having been dedicated to Richard Austin

and his Bournemouth orchestra, who gave it its first performance there early in the present year. It proved to be concise, straightforward in design, and rich in material and colour ; in fact, the sort of work for which there is always a hearty welcome. The enthusiasm which greeted the appearance of the composer on the platform was equally in regard to this fine work as to the fact of the inclusion of his name among the new Knights in the Coronation Honours List. Two familiar songs of Purcell, with the accompaniments most felicitously scored by the hand of someone whose name was unmentioned in the programme, were sung with great art by May Blyth, and there followed Beethoven's *Concerto in G* played by Myra Hess. The rapt attention of the whole audience and the acclamations which greeted her appearances upon the platform were a tribute to the consummate art of her performance and an expression of warm welcome on her recent return to this country.

Part Two began with Handel's Anthem, written for the Coronation of King George II in 1727, *The King shall rejoice*, and contained also typical movements from orchestral suites by Sir Alexander Mackenzie and Sir Edward German and an Aria from Sullivan's *Ivanhoe* sung by Arthur Fear. The programme concluded with the Principal's *Festival Te Deum*, (during which the audience stood), composed for the Service of Thanksgiving held at St. Paul's Cathedral on the occasion of the Silver Jubilee of King George V. Dr. Marchant, who conducted the work, had orchestrated the organ accompaniment specially for this concert, thereby successfully adapting for concert use the necessarily liturgical qualities inherent in its original purpose.

The choir, trained by Mr. Ernest Read, numbered 181 voices and the orchestra 135 players, and the whole concert (except one item mentioned) was conducted by Sir Henry J. Wood, to whose guidance and training, as on so many other occasions, the R.A.M. is indebted for the magnificent work done by its orchestra.

### Drama

Whatever may be our opinion of the message and warning of H. G. Wells's *Things to Come*, we shall all agree that enterprise and courage were shown abundantly by Miss Ena Grossmith in adapting the scenes from the film and in directing the Dramatic Class in their stage presentation. The performances took place in the Duke's Hall, on March 8th and 9th. There was a cast of over sixty performers and stage management of the numerous scenes comprising the three "Periods" was in the hands of Marie Slocombe, Joyce Robinson, Honor Meikle, Jean Bone and Doreen Davenport.

The music was arranged by its composer, Arthur Bliss, from that written for the film, and the orchestra was conducted by Myers Foggin.

### Students' Chamber Concert, May 27

Mozart's Pianoforte Quartet in G minor (K 478), with which this concert opened, is a work of such satisfying qualities of structural integrity and evergreen freshness of material that players and hearers, students and *savants* all concur in its appreciation. Its performance by Frank Thomas, William Waterhouse, Aubrey Appleton and Mary Stuart Harding was such that the recent award of a prize to this ensemble for the same achievement occasions no surprise. Two movements of Elgar's Sonata for Violin and Pianoforte (Mary George and Ross Pratt) gave the players opportunity to exhibit a fusion and unity not alway so apparent in performances of this work. A very happy combination was attained in a movement of Beethoven's Septet by Bertha Pells, Josephine Euler, Hilda Howitson, John Clapham, Margaret Jacob, Mary Hunt and Dennis Brain, and a repetition of a MS. Caprice for Flute, Clarinet and Pianoforte by Geraldine Thomson, heard at the concert of Students' Compositions on April 29th, was welcome. Bach's Chromatic Fantasia and Fugue (Beryl Rogers) and Brahms' Ballade in D (Rosalie Inskip) worthily represented pianoforte music, and Vivian Joseph displayed a very fine tone and interpretative qualities in a group of violoncello pieces. It was refreshing to hear again some of Parry's songs so well sung by Vera Rae-Stevens, and other vocal items included interesting songs of Mahler, sung by Harold Child, two Rachmaninoff songs (Alison Reid) and some fine singing by Tom Williams in examples of Stanford and John Ireland. Accompaniments were ably played by Stella Goodger, Phyllis Spurr and Ross Pratt.

### The Cobbett Free Lending Library of British Chamber Music.

Not least in usefulness among the many benefactions of the late Mr. W. W. Cobbett to the cause of music is his Library of British Chamber Music. Comprising representative examples from the 16th century down to the present day, this Library was first placed in the charge of the Society of Women Musicians in 1920 and four years later presented to them. Later, from time to time, he made further gifts of music and at his death bequeathed a sum of money for the upkeep of the Library.

The Catalogue (including recent additions), may now be seen at the R.A.M., and additional copies, with particulars as to conditions of borrowing, may be obtained from the Secretary of the Society of Women Musicians, Miss Rachel Fell, L.R.A.M., 74 Grosvenor Street, London, W.1.

## In the Coronation Honours List

**KNIGHTHOOD**—ARNOLD BAX, D.MUS., F.R.A.M., for his services to music.

## Appointments

**LONDON UNIVERSITY**—DR. STANLEY MARCHANT, C.V.O. has been appointed by the University Senate to the King Edward Chair of Music, in succession to Sir Percy Buck.

**MR. B. WALTON O'DONNELL**, M.V.O., F.R.A.M. has been appointed Musical Director of the Northern Ireland Broadcasting Station at Belfast.

Mr. O'Donnell was appointed Professor of Musical Composition at the R.A.M. in 1927 and became a member of the Committee of Management in 1931. He has also rendered valuable service to the Academy as Conductor of the String Orchestra and as Deputy-Conductor of the Senior Orchestra in the absence of Sir Henry Wood.

A biographical sketch of his career from his earliest years, together with a portrait, appeared in the pages of this magazine in November 1929 from the pen of Mr. J. A. Forsyth, in the series *Pen Pictures of Personalities Past and Present*.

**MR. H. S. GOODHART-RENDEL**, F.R.I.B.A., a director of the R.A.M., has been nominated by the Council of the Royal Institute of British Architects to be the next President. Mr. Goodhart-Rendel was Slade Professor of Fine Art in the University of Oxford from 1933 to 1936.

## Recent R.A.M. Distinctions

### HONORARY MEMBERS (HON. R.A.M.)

Sir Edward Bairstow, MUS.D.(DUNELM), F.R.C.O.

Sir Adrian C. Boult, M.A., D.MUS.(OXON ET EDIN), HON.LL.D., F.R.C.M.

Sir Percy Carter Buck, M.A., MUS. DOC.(OXON), F.R.C.M.

Madame Rosina Buckman (Mrs. Maurice d'Oisly).

Professor E. J. Dent, D.MUS., M.A.

### ASSOCIATES (A.R.A.M.)

Allen K. Blackall.

Joan Bonner.

Joan Boulter.

Peter Henry Burges.

Alfred Edmond Cave.

Guirne M. Creith.

Gladys E. Everden.

A. Hudson Holding (Amelia Holding).

C. King Palmer.

Megan Lloyd.

Maude Melliar.

Hilda Muriel Parry (Mrs. Savage).

Dorothy M. Smtih.

Charles P. J. Steinitz.

## Dinner to Lionel Tertis, F.R.A.M.

A Dinner-party, given on June 13th in honour of Lionel Tertis upon his retirement, was attended by a very large number of his friends and admirers in all departments of musical activity. Sir Hugh Allen read messages of appreciation and affection from many eminent musicians including Kreisler, Schnabel and Ansermet, and among the numerous speakers paying tribute to Mr. Tertis as musician, teacher and man were Sir Thomas Beecham, Dr. Vaughan Williams, Eugene Goosens, Bernard Shore and William Murdoch.

Mr. Tertis, replying, recounted the unfortunate reasons which had led him, after much painful thought and for the sake of his art, to come to a decision at once difficult and irrevocable. He added that although he did not allow himself any pity, he would permit himself the joy of looking upon that night's gathering as the seal of recognition of the viola as a solo instrument.

## The John B. McEwen Prize

To perpetuate the memory of the work of Sir John McEwen as Principal, an anonymous donor has endowed an annual prize at the R.A.M. The prize, which will be called the *John B. McEwen Prize*, will be offered in the mid-summer term for string quartette playing. The work to be prepared this year is Sir John's string quartette *Threnody*.

## Threlfall Scholarship

Mrs. Lydia Tenant Threlfall, who died on January 19th, left £1,000 to the R.A.M. for a Scholarship in memory of her husband who was Chairman of the Committee of Management from 1887 until his death in 1907. She bequeathed a further £500 towards the building fund of the proposed theatre.

## Henry Beauchamp, Hon. R.A.M.

Mr. Beauchamp's recent resignation of his work at the R.A.M. will call forth good wishes from his many friends and also from among a large number of ex-students. For thirty years past, his distinguished activities as Professor of Singing and for some years as Director of the Operatic Class had made their influence felt in a very wide circle.

## Recent Awards

The following awards have recently been made :

The Arnold Bax Prize (All voices) has been awarded to Joan A. Taylor (a native of Staines). The adjudicators were Dr. Arnold Bax and Mr. Herbert Withers.

The Albenesi Prize (Pianoforte) has been awarded to Susan Slivko (a native of London), Robert Hay being highly commended and Ross Pratt and Alfred Nieman commended. The adjudicator was Mr. Clifford Curzon.

The Josiah Parker Prize (Composition) has been awarded to Cecil Dorling (a native of Ipswich), Terence Vaughan being commended. The adjudicator was Mr. Edric Cundell.

The Philip Leslie Agnew Composition Prize has been awarded to Denis Matthews (a native of Coventry). The adjudicator was Sir Donald F. Tovey.

The Goldberg Prize (Contraltos) has been awarded to Joan Lennard (a native of London). The adjudicator was Madame Susan Strong.

The Harriet Kendall Prize (Elocution) has been awarded to Joan China (a native of London), Doreen Davenport, Betty Prince and Betty Wilson being highly commended. The adjudicator was Mr. Dennis Arundell.

The Cuthbert Whitemore Prize (Pianoforte) has been awarded to Paul Huband (a native of Brighton), Susan Slikov being highly commended and Frank Thomas commended. The adjudicators at the preliminary examinations were Messrs. Leslie England and Reginald Paul and, at the final competition, Mr. Louis Kentner.

The Marguerite Elzy Withers Memorial Prize (Pianoforte Quartet) has been awarded to Frank Thomas (Pianoforte), William Waterhouse (Violin), Aubrey Appleton (Viola) and Mary Stuart Harding (Violoncello), Joyce Chapman, Olive Zorian, Susan Davies and Vivian Joseph being highly commended. The adjudicator was Dr. John Ireland.

The Mario Prize (Male vocalists) has been awarded to Thomas Williams (a native of Llanelli), John Hargreaves, John Fullard and Scott Joynt being highly commended and Roderick Jones commended. The adjudicator was Mr. Sumner Austin.

The Matthew Phillimore Prize (Male Pianists) to Patrick Piggott, (Dover), Robert Docker being highly commended. The adjudicator was Mr. Arthur Alexander.

The Sir Edward Cooper Prize (String Quartet) to Olive Zorian, (1st Violin), Marjorie Lavers (2nd Violin), Susan Davies (Viola) and Vivian Joseph (Cello), William Waterhouse, Mary George, Douglas Thomson and Mary Stuart Harding being highly commended. The adjudicator was Mr. Ivor James.

The Piatti Prize (Cello) to Vivian Joseph, (Port Talbot), Vera Lavers being very highly commended, Kenneth Law highly commended and Mary Stuart Harding and Sylvia Bor commended. The adjudicator was Miss Thelma Reiss.

The Cuthbert Nunn Prize (Composition) to Geraldine Thomson, (London), Cecil Dorling being highly commended. The adjudicator was Dr. C. Armstrong-Gibbs.

The Frederick Westlake Memorial Prize (Male Pianists) to Patrick Piggott (Dover), Ross Pratt being very highly commended. The adjudicator was Mr. Cyril Smith.

## Indian Music at the R.A.M.

### The Mysore Palace Musicians.

It happens all too rarely that students of music in England get an opportunity of hearing an authoritative exposition of the delicate and subtly beautiful music of India ; and the Royal Academy of Music may account itself very fortunate in receiving a visit from His Highness the Uva Rajah of Mysore, who brought with him two of his Palace musicians. His Highness is a devoted lover of music, and his Palace Musicians are said to be the best in India. He is keenly anxious, moreover, that the artistic achievements of his own country should be better known and appreciated here in England, and it is to this enthusiasm of his that the afternoon's music was due.

The crowded audience listened spell-bound to performances in various *Ragas* by Abdul Rahman Beg Shahzade (sitar) and D. Seshiah (thabla), musicians whose astonishing virtuosity was only excelled by their consummate artistry ; and Dr. Arnold Bake, a well-known authority on this little-known subject, elucidated the various items with a few brief but most helpful remarks. At the end of the proceedings the Principal (Dr. Stanley Marchant) warmly thanked His Highness for his kindness ; and the enthusiastic applause showed that the audience appreciated this no less than the remarkable musical performance to which they had been privileged to listen.

P.L.

## Marriages

GREEN—WALTON. On July 30th, 1936, at Christ Church Woburn Square, Dorothy, younger daughter of the late Charles G. Green and Mrs. Green, of Wandsworth Common, to John, eldest son of Mr. and Mrs. George Walton of Crouch End.

TODD—ERIKSSON. On October 29th, 1936, Bessie Todd to H. P. Eriksson of the Civil Service, Northern Africa.

CRASTREE—HARTLEY. On March 24th, 1937 at Birchcliffe Baptist Church, Hebden Bridge, Sheila Crabtree to Robert M. Hartley.

CASE—MERRICK. On April 3rd, Sybil, daughter of Mr. and Mrs. B. S. Case of Salisbury, to Frank Merrick, professor at R.C.M.

STACY—CAPON. On April 8th at the Catholic Apostolic Church, Gordon Square, Enid Stacy to Victor Capon.

## In Memoriam

### Mrs. Tobias Matthay

April 15, 1937

We deeply regret to record in these pages the death of Mrs. Tobias Matthay (Jessie Henderson Kennedy).

Daughter of David Kennedy the Scottish folk-song singer, she entered the R.A.M. as a student in 1891, studying singing under Garcia and elocution under Farren. A little later, through the persuasion of Frederick Corder, Mr. Matthay consented to take her into his class, although the pianoforte was her "second study." A year afterwards she became his wife, and Mr Matthay has stated that that was the turning point of his own career. "She was my inspiration, my helper and adviser in everything all these 44 years."

Although she had intended to become a singer, as were all her family, and was also quite a fine pianist, upon her husband's advice she took up verse-speaking and eventually made a great name for herself as an interpreter of poetry.

A few years later she became a Professor of Elocution at the R.A.M., which post she continued to hold until both she and Mr. Matthay resigned in 1925. Arthritis had in recent years prevented her public appearance, but she and her husband had given a joint B.B.C. recital as recently as in November last. Many friends and admirers during their long career will revere her memory and tender to him a sincere condolence.

## R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst  
Past Students of the Royal Academy of Music

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#### Vice-Presidents

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## R.A.M. Club Musical and Social Evening

February 19\*

A large number of members and guests were present on February 19 and were received by the President, Mr. Theodore Holland, O.B.E., F.R.A.M.

The Club was fortunate in its guest-performer Isolde Menges and in the fine programme of music she presented with such notable artistry :—

|                             |     |     |                |
|-----------------------------|-----|-----|----------------|
| Partita, in E minor         | ... | ... | Bach           |
| Chaconne (for violin alone) | ... | ... | Bach           |
| Berceuse                    | ... | ... | Fauré          |
| Cortège                     | ... | ... | Lili Boulanger |
| The Leprechaun's Dance      | ... | ... | Stanford       |
| Three Hungarian Dances      | ... | ... | Brahms-Joachim |
| B minor, F, D minor         |     |     |                |
| Sonatina                    | ... | ... | Dvorák         |

Howard Ferguson was at the Pianoforte

\* This notice was omitted from our March issue

## R.A.M Club (Students' Branch) Social

A Social was held in the Theatre on May 18th. The guest of honour was Theodore Komisarjevsky, the distinguished producer. Mr. Demuth was kind enough to act as host. Mr. Komisarjevsky's address on the subject of "The Production of Opera" was warmly applauded. There followed a general discussion marked by many interesting questions being asked, which showed the keen interest aroused by the speaker. The evening ended with a dance, the students supplying the necessary music. Those present included Miss Fairbairn, Miss MacLaren, Mr. Bush and Mr. Edward Clark. The success of the evening has encouraged the hope of further Socials.

## Acknowledgments

Thanks are tendered to contributors to this issue of the Magazine, and in particular to Mr. B. J. Dale, for his notice of Lionel Tertis on Page 33 and other matter relating to R.A.M. events.

The portrait forming our frontispiece is reproduced by kind permission of the British Broadcasting Corporation, the owners of the copyright.

Contributions of Academy or general musical interest will be welcomed by the Editor, Royal Academy of Music, Marylebone Road, N.W.1.

## Notes about Members and Others

MISS EILEEN RALPH was the soloist (Pianoforte) at a symphony concert given at Worthing recently.

MISS VALETTA JACOPI took part in a performance of Boris Godounoff at Sadlers Wells on February 10th.

MR. JOHN HUNT gave a Beethoven Sonata recital at Wigmore Hall on February 27th.

MISS PHYLLIS SELICK gave a pianoforte recital at the Grotian Hall on March 4th.

MISS FREDA ROSENHILL gave a pianoforte recital at Wigmore Hall on March 5th.

MISS DOROTHY FOLKARD broadcast pianoforte solos in the Empire Programme on February 15th.

MISS ERNESTINE HEASMAN has recently taken part in concerts at St. Albans, Bedford and Bexhill.

MISS IRIS LOVERIDGE gave a pianoforte recital on February 15th to the members of the West Byfleet Concert Club.

MISS JOAN BONNER gave a 'cello recital at Wigmore Hall on March 13th, with Mr. Myers Foggin at the piano.

MISS MURIEL TAYLOR gave a 'cello recital at Wigmore Hall on March 9th.

MISS BERTHA HAGART appeared at a concert in the Royal Albert Hall recently. She was also the piano soloist at a Manchester Tuesday Mid-day Concert in January.

MR. NORMAN DEMUTH'S *Overture* was given its first performance at the People's Palace on February 21st. The composer conducted.

MISS PEGGY MALE and MISS PEGGY RADMALL played violin sonatas on February 11th at the Sussex Women's Society concert at Brighton.

MISS DOROTHY MANLEY and MR. MYERS FOGGIN gave a recital of Works for two pianofortes at Wigmore Hall on April 19th.

MISS MAY BLYTH and MR. FOSTER RICHARDSON took part in the first performance in England of *Doctor Faust* at Queen's Hall on March 17th.

MISS IRENE SCHARRER gave a pianoforte recital in Wigmore Hall on April 26th.

MR. HENRY CUMMINGS and MR. ERIC GREENE were soloists in a concert of selections from Bach's *St. Matthew Passion* given at the People's Palace on April 19th.

MR. ROY HENDERSON took part in performances of Elgar's *The Apostles* given in the Royal Albert Hall on April 5th and 6th.

MISS DOROTHY PEACOCK has recently given pianoforte recitals at Worthing, Blackheath and the Grotian Hall; also an Empire broadcast to Australia on January 5th.

At a choral concert given in Wimbledon on April 7th, Conductor, Mr. NORMAN ASKEW, the soloists were Miss MAHRY DAWES, Mr. JOHN FULLARD,

### MISS MURIEL GALE and MR. GEORGE SYLVESTER.

The London Select Choir, Conductor, MR. ARNOLD FULTON, gave a concert in the Queen's Hall on May 4th. MR. BRUNO RAIKIN was the pianist.

MR. VIVIAN JOSEPH gave a 'cello recital in Wigmore Hall on April 24th.

MR. ROBERT HAY played pianoforte solos with the York Symphony Orchestra, conductor, MR. OWEN LE P. T. FRANKLIN on April 25th.

MR. YORK BOWEN was the solo pianist with the Nottingham Symphony Orchestra at a Coronation Concert held on May 20th.

MR. MICHAEL HEAD gave fifty recitals and broadcasts in the Principal cities of Australia and New Zealand during his 1936 tour and twelve lecture-recitals in Canada, February, 1937.

MR. CYRIL G. PILCHER has recently been appointed Organist and Choir-master of St. Mary of Charity, Faversham, also Music Master at Faversham Grammar School.

In a broadcast piano recital from London on April 22nd, MR. ROBERT EDWARDS played Beethoven's *Concerto in C major*.

MISS ELIZABETH BARNARD has given a further course of lectures on "School Music" to teachers at Faversham, for the Kent Education Committee.

MR. PHILIP HATTEY was the soloist with the Hastings Municipal Orchestra on March 13th and April 11th, and at a broadcast concert with the Torquay Municipal Orchestra on May 11th. He also broadcast from London on March 8th as performer and composer.

MISS ROMA FERGUSON's choirs—the *Tre Santi* Ladies Choir, the St. George's Girls Club, and the Auxiliary Singers—gained five certificates and three trophies at the Hampstead and Hendon Festival. The *Tre Santi* won the Aggregate Cup for choral singing.

A vocal and pianoforte recital was given in St. Luke's Hall, Reading, by some senior pupils of HELEN ARSLETT (MRS. E. L.) on March 17th.

MISS BARBARA KIRKBY-MASON has contributed a series of six articles on *The Beginner at the Keyboard* in the "Music Teacher."

Mauder's Cantata *Olivet to Calvary* was sung at St. Vedast's Church, Organist and Choirmaster MR. H. J. TIMOTHY, on March 24th.

MISS JOAN DAVIES gave a pianoforte recital at Wigmore Hall on June 1st.

MISS SHULA DONIACH gave a pianoforte recital at Grotrian Hall on June 8th.

MR. HAROLD CHILD gave a recital of Palestinian Songs composed by Alfred Nieman on April 14th.

MISS HELEN PIENA recently gave a lecture-recital on "Descriptive Music" at the Coburg Foundation School, Bow.

MR. NOEL V. HALE conducted a children's orchestral and choral concert at the Pavilion, Bournemouth on March 7th in which 400 young performers took part.

DR. DOUGLAS E. HOPKINS, sub-organist of St. Paul's Cathedral, has been elected a member of the Council of the Royal College of Organists.

A memorial tablet to the late ERIC BROUGH has recently been placed in the Anglican Cathedral of Trinidad at Port-of-Spain.

MR. NORMAN DEMUTH conducted a concert of the Sussex String Players at Worthing on May 24th which included compositions by himself, ARTHUR BLISS and JOSEF HOLBROOKE. The orchestra was led by MISS PEGGY RADMALL and Miss LAURA GORTON sang.

GUY JONSON was appointed musical director to the "Arts League" for the April—June tour of the Northern Counties.

MISS NANCY DICKINSON was the piano soloist at an orchestral concert in Bournemouth on May 27th.

MR. ERNEST READ conducted a concert at Rugby School on Sunday, May 30th. The Programme included Brahms Symphony No. 1 and Mozart Violin Concerto in A. Miss HILDA PARRY was the soloist.

The London Junior Orchestra No. 1 gave its final concert of the season at Queen's Hall on Saturday, May 22nd. The programme included Beethoven Symphony No. 8 in F, and Rachmaninov Piano Concerto in C minor. MR. ERNEST READ conducted, and SOLOMON was the soloist.

MISS HELEN MOWLL'S CHOIR (The Sibertswold Amateur Musical Society) obtained the Cup in Class 9 (Male Voice Choirs) at the Kent Musical Festival held at Dover recently.

MISS MOWLL was the conductor at a Coronation Concert she arranged at Shepherdswell on May 7th.

The 7th Annual Festival of the South Beds. Church Choirs' Association was held in Luton Parish Church on May 29th. The choir of 360 voices was conducted by MR. FRED GOSTELOW, and the music included anthems by G. Oldroyd, C. Macpherson and Lee Williams.

Two senior pupils of MR. DENNIS DANCE, (Dorothy Moss and Betty Cross) gave a recital of music for two pianofortes at Friern Barnett Church Hall on June 10.

### The Annual Dinner July 20th

Members are reminded that the Annual Dinner will take place at Grosvenor House on Tuesday, July 20th at 7.30 for 8 p.m., when the President, Mr. Theodore Holland, O.B.E., F.R.A.M., will occupy the chair.

### Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) were due on January 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

## New Publications

Concerto for Oboe (or Flute) and Piano on themes of Pergolesi (Oxford University Press) arranged by *John Barbirolli*

Five Studies for Pianoforte (Anglo French Music Co.). *Dorothy Howell*

Sussex Lullaby—Pianoforte Solo (O.U.P.). *Alan Richardson*

Two-part Songs "Jenny White and Johnny Black" (O.U.P.). *Harry Farjeon*

The Interpretation of Plainchant. A Preliminary Study. (O.U.P.). *Alec Robertson*

Two Cornish Sketches ("The Pottery Wheel"; Sea Shanty); and "Cap and Bells"; Humoresque. (O.U.P.) *Olive Turner*

Mazurka (O.U.P.). *Dorothy Howell*

"Jack and Jill." Two Books of Piano Duets for beginners. (Joseph Williams). *Lilian Smith*

"A Frog he would a-wooing go" Piano. (Hammond). *Lilian Smith*

Two Mazurkas for Piano (O.U.P.). *Harold Craxton*

Dido's Lament from "Dido and Aeneas" Purcell, arranged for Piano Solo (O.U.P.) by *Phyllis Tate*

## Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1.

The Committee beg to intimate that Ex-Student Members who desire to receive invitations to the Students' Meetings should notify Mr. H. L. Southgate at the Royal Academy of Music.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

